

ARTICLE TITLE

Author Name, Address (for example:
Department of Art, University of South
Carolina, Columbia, SC, 29208, U.S.A.)
E-mail: <email@email.edu>.

Abstract

Please provide an abstract, up to 100 words, encapsulating the contents of your paper; include key-words for indexing purposes.

Please note that all formats for this article have been included in the document's style sheets. The text of an article should be set in Times, 9.5 points in size, 11 points of line spacing (this can be set in the Format menu, under "Paragraph"). The first paragraph of the article and first paragraph of each subsection should be set without an indent, all the rest of the paragraphs should have their first lines indented 0.13 inches.

The article title is 12 point Times, bold and set in caps and small caps, with 11 points of line spacing. The text that follows it should provide your name and contact information and is set in 9.5 Times with 11 points of line spacing, just like the text. Its first line is not to be indented, and there should be one full linespace below it [2].

You should try to align the bottoms of the columns on the final (or only) page as best you are able. Don't get too daunted by all this. Try to have fun.

Now begins a longish bit of placeholder text that goes on until the first subhead. It is a bit of prefatory material from Ambrose Bierce [3].

This more reverent title had previously been forced upon him by the religious scruples of the last newspaper in which a part of the work had appeared, with the natural consequence that when it came out in covers the country already had been flooded by its imitators with a score of "cynic" books — *The Cynic's This*, *The Cynic's That*, and *The Cynic's t'Other* [4].

Most of these books were merely stupid, though some of them added the distinction of silliness. Among them, they brought the word "cynic" into disfavor so deep that any book bearing it was discredited in advance of publication" [5]. Meantime, too, some of the enterprising humorists of the country had helped themselves to such parts of the work as served their needs, and many of

its definitions, anecdotes, phrases and so forth, had become more or less current in popular speech. This explanation is made, not with any pride of priority in trifles, but in simple denial of possible charges of plagiarism, which is no trifle. In merely resuming his own the author hopes to be held guiltless by those to whom the work is addressed—enlightened souls who prefer dry wines to sweet, sense to sentiment, wit to humor and clean English to slang [6].

A conspicuous, and it is hoped not unpleasant, feature of the book is its abundant illustrative quotations from eminent poets, chief of whom is that learned and ingenious cleric, Father Gassalasca Jape, S.J., whose lines bear his initials [7].

Subhead

You don't actually have to use any subheads. Only use them if they are applicable to your article. The subhead itself is 11 point Times, bold, single-spaced, with one linespace before. If you do use subheads, the first paragraph after the header should be set without an indent and all the rest of the paragraphs should have their first lines indented [8].

If your text includes references and/or notes, please skip to the last section of the template for reference styling information.

The remainder of this article will contain more placeholder text, but as a treat it's going to be from George Bernard Shaw's *Pygmalion* [9].

The rest of the story need not be shown in action, and indeed, would hardly need telling if our imaginations were not so enfeebled by their lazy dependence on the ready-mades and reach-me-downs of the ragshop in which Romance keeps its stock of "happy endings" to misfit all stories [10]. Now, the history of Eliza Doolittle, though called a romance because of the transfiguration it records seems exceedingly improbable, is common enough. Such transfigurations have been achieved by hundreds of resolutely ambitious young women since Nell Gwynne set them the example by playing queens and fascinating kings in the theatre in which she began by selling oranges. Nevertheless, people in all directions have assumed, for no other reason than that she became the heroine of a romance, that she must have married the hero of it [11]. This is unbearable,

not only because her little drama, if acted on such a thoughtless assumption, must be spoiled, but because the true sequel is patent to anyone with a sense of human nature in general, and of [illegible] in particular [12].

Styling of References and Notes

References and Notes are set in 7.5 point Times with 8 points of linespacing, and 5.5 pts. between paragraphs. The examples in the reference list below cover the following types of reference citations:

1. Book
2. Book with translator
3. Book with editor
4. Book with edition number
5. Chapter in book
6. Journal article with page numbers
7. Journal article with web reference
8. Exhibition catalog
9. Film
10. Web site
11. Second reference to previously cited work

Reference numbers in the list should be in boldface type.

References and Notes

1. Peter Manning, *Electronic and Computer Music* (Oxford, U.K.: Clarendon Press, 1985).
2. L. Wittgenstein, *Philosophical Investigations*, G.E.M. Anscombe, trans. (Oxford, U.K.: Blackwell, 2001).
3. A. Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, P. Carpenter and S. Neff, eds. (New York: Columbia Univ. Press, 1995).
4. D'Arcy Wentworth Thompson, *On Growth and Form*, 5th Ed. (Cambridge, U.K.: Cambridge Univ. Press, 1942).
5. Jon Ippolito, "Death by Wall Label," in Christiane Paul, ed., *Presenting New Media* (Berkeley, CA: University of California Press, 2007).
6. Shigeo Chiba, "Modern Art from a Japanese Viewpoint," *ArtForum* 23, No. 3 (October 1984) pp. 56-61.
7. Kenshi Hayashi and Nobuo Munakata, "Basically Musical," *Nature* 310 (1984) p. 96, <www.toshima.ne.jp/~edogiku/index.html>, <www.nature.com/nature/journal/v310/n5973/abs/310096a0.html>.
8. A. Webster, *ROYGBIV*, exh. cat. (Croydon, U.K.: Parfitt Gallery, 2002).
9. Rob Reiner, *This Is Spinal Tap* (1984), film.
10. Jodi (1999), <<http://oss.jodi.org>>, accessed 1 January 2007.
11. Manning [1] pp. 3-7.
12. Sometimes you, the author, may want to add a comment to the text, which may be included in this list as a Note styled like a reference.